

CD 2009--17



UNIVERSITY OF TORONTO
FACULTY OF MUSIC

University of Toronto Symphony Orchestra
Alain Trudel, conductor

Saturday, January 31, 2009
7:30 pm. MacMillan Theatre



08|09 SEASON

WHERE GREAT MINDS MEET GREAT MUSIC

Program

Prelude to *Tristan and Isolde*

Richard Wagner
(1813-1883)

Veni, Veni, Emmanuel

Concerto for percussion and orchestra

James MacMillan
(b.1959)

Jamie Drake, soloist

- INTERMISSION -

Fountain of Dreams

Winner of the Student Composition Competition

Kevin Lau
(b.1982)

Trios Nocturnes

Nuages

Fêtes

Sirènes

Claude Debussy
(1862-1918)

With the University Women's Chorus

UNIVERSITY OF TORONTO SYMPHONY ORCHESTRA
Alain Trudel, conductor

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Program Notes

RICHARD WAGNER (1813-1883)

Prelude to *Tristan and Isolde*

The most famous chord of Wagner's most famous music drama, *Tristan und Isolde*, has been put on the musicologist's couch and analysed more than any other. The *Tristan* chord, as it is known, occurs three times at the very opening of the Prelude to the opera. Each chord is an unresolved dissonance whose poignant sound finds no longed-for resolution in the chord that follows. The tonality of this sequence of "endless melody," as it was soon called, is hard to pinpoint. It results from a technique that Wagner was to extend throughout the Prelude and, indeed, throughout the entire music drama. Its use, in the late 1850s, was entirely new and has been described as the birth of modern music. It led inexorably to the continuous variation technique of Schoenberg and his disciples.

If there are pre-echoes of the chord in the music of other composers (most specifically Hans von Bülow's symphonic poem *Nirwana*, as Wagner scholar Barry Millington has demonstrated), it takes nothing away from the scale of Wagner's achievement in *Tristan*. The musical score and its libretto is a monument to ideal love, a paen to sexual love as the inspiration for life itself. And, yet, the score argues, through the hopelessness of the quest lies an inevitable pathway to death. The drama probes well beyond the everyday sequences of a passionate love story and grapples with lofty concepts. The German philosopher Schopenhauer was a strong influence after Wagner read his widely influential *The World as Will and Idea* in 1854. In Schopenhauer's belief that life represents an endless unsatisfied desire that only death can satisfy, Wagner found a cogent argument of his own pessimistic creed. "There is a last anodyne," Wagner wrote to Liszt, that alone brings me to sleep in wakeful nights – the profound longing of my heart for death, complete unconsciousness, total nothingness, a final end to dreaming, the last and only salvation."

Wagner's problem, at the time, was his love for the young and beautiful Mathilde Wesendonck whom he had met in 1852. Living in forced exile in Switzerland as a result of his role as an activist in the 1849 Dresden insurrection, he had been successful in acquiring large sums of money from her husband Otto, a wealthy Zürich man of business. Wagner and his wife even moved into a peaceful house in the grounds of the Wesendonck villa so that he might continue work on *Siegfried*, the third drama in his epic four-part *Ring* cycle. Wagner rewarded Wesendonck by dropping work on *Siegfried* and falling in love with his wife. He then cast Wesendonck in the role of King Mark, the

husband of Isolde, who stands between the lovers in an old Cornish legend he had already begun to sketch called *Tristan and Isolde*. In it, Wagner transforms a story of desire brought about by a love potion into the most passionate and explicit music drama to have been thus far written, where every surging phrase sounds like an embrace and every pause has the impact of heavy breathing. Wagner devoted all his attention to *Tristan*, completing the Prelude and Act One by the end of the year, breaking off in the winter to set five love poems to texts by Mathilde. He included music from *Tristan* in the songs. Soon after, the affair came to an unhappy end and Wagner was to write Act 2 alone in Venice and Act 3 in Lucerne.

In a much quoted letter Wagner told Franz Liszt: "As I have never in my life felt the true happiness of love, I must erect a monument to the most beautiful of all my dreams, in which from beginning to end, this love shall for once drink its fill. I have planned out in my mind a *Tristan and Isolde*, the simplest yet most full-blooded musical conception, then I will wrap myself in the 'black banner' which waves over its close . . . and die."

JAMES MACMILLAN (B.1959)

Veni, Veni, Emmanuel

Scottish composer James MacMillan's *Veni, Veni, Emmanuel*, a single-movement concerto for percussion and orchestra, was given its première in 1992 by Evelyn Glennie at the BBC Proms. It has gone on to become the most played work of the Scottish composer, with well over 400 performances.

James MacMillan writes:

"*Veni, veni, Emmanuel* is dedicated to my parents and is based on the Advent plainsong of the same name. It was started on the first Sunday of Advent 1991 and completed on Easter Sunday of the following year (these two liturgical dates are important, as I'll explain).

"The piece can be seen in two ways: on one level it is a purely abstract work, in which all the musical material is drawn from the 15th century French Advent plainchant; on another, it is a musical exploration of the theology behind the Advent message. Soloist and orchestra converse throughout as equal partners, and a wide range of percussion is used, including tuned, un-tuned, skin, metal and wood sounds. Much of the music is fast and, although the piece is seamless, it can

be divided into a five-sectioned arch, beginning with a fanfare-like 'overture', in which all the instrument-types to be employed are presented. When the soloist moves to gongs, un-pitched metal and wood, the music melts into the main meat of the first section - music of a more brittle and knotty quality, propelled by various pulse-rates evoking an ever-changing heartbeat.

"Advancing to drums and carried through a metrical modulation (ie. shifts of pulse), the music is thrown forward into the second section, characterised by fast, chugging quavers, irregular rhythmic shifts and the 'hocketting' of chords from one side of the orchestra to the other. Eventually the music winds down to a slow central section which sets cadenza-like expressivity on the marimba against a floating tranquillity in the orchestra, hardly ever rising above *ppp*. The orchestra repeats the four chords which accompany the words 'Gaude, gaudet' in the plainsong's refrain over and over, layered in different instrumental combinations and in different speeds, and evoking a distant congregation murmuring a calm prayer in many voices.

"A huge pedal crescendo on E flat provides a transition to the fourth section, which reintroduces material from the 'hocket' section under a virtuoso vibraphone solo. Gradually one becomes aware of the original tune floating slowly behind the surface activity. The climax presents the plainsong as a chorale, followed by the opening fanfares, which provide a backdrop for an energetic drum cadenza. In the coda, the all-pervasive heartbeats are emphatically pounded out on timpani and other drums as the music reaches an unexpected conclusion.

"The heartbeats which permeate the piece, representing the human presence of Christ, offer a clue to its wider spiritual priorities. Advent texts proclaim the promised day of liberation from fear, anguish and oppression, and my work attempts to mirror this in music. I found its inspiration in the following text from Chapter 21 of the Gospel according to St Luke:

There will be signs in the sun and moon and stars; on earth nations in agony, bewildered by the clamour of the ocean and its waves; men dying of fear as they await what menaces the world, for the powers of heaven will be shaken. And they will see the Son of Man coming in a cloud with power and great glory. When these things begin to take place, stand erect, hold your heads high, because your liberation is near at hand.

"At the very end the music takes a liturgical detour from Advent to Easter - right into the Gloria of the Easter Vigil, in fact - as if the proclamation of liberation has found embodiment in the Risen Christ."

KEVIN LAU (B.1982)

Fountain of Dreams

"A child, laying flat upon a flying bed, is swept away on a surrealistic journey. The bed soars high above cliffs, valleys, a blanket of clouds, and a forest of mountain-sized pillars. Ribbons of fire and waterfalls that dance in mid-air surround him. At the climax of the journey the child approaches an archipelago of islands in the sky. He is greeted by a host of flying beds, children sharing the same adventure, the same dream.

"*Fountain of Dreams* is a musical depiction of a voyage through the world of fantasy, seen through the eyes of a child. It is a tribute to our collective imaginations and shared sense of wonder. In this piece I sought to organize a variety of musical elements--themes, motives, and allusions to different stylistic modes--into an organically coherent whole. I was inspired by the seeming coherence of dreams, which make sense (at least while we experience them) despite being comprised of associations from reality that are often highly irrational or contradictory."

- Kevin Lau

Kevin Lau, born 1982, is active as both a pianist and composer of contemporary classical music. His first complete composition, *Empire of Paradise* (1999), was arranged and performed by the Albertan drum corps Allegiance Elite throughout Canada and the United States. Since then, he has had music commissioned and performed by the Hamilton Philharmonic Orchestra, the Mississauga Symphony Orchestra, the University of Calgary Brass Choir, the Canadian Composers' Quartet, the Esprit Orchestra, the Georgian Bay Symphony, the Toronto Suzuki School, the Cecilia String Quartet, and the Toronto Symphony Youth Orchestra. His music has been read and recorded by renowned artists such as Scott St. John and Lara Downes, as well as eminent ensembles such as eighth blackbird, the Ensemble Contemporain de Montréal, the University of Toronto Symphony Orchestra, and the St. Lawrence String Quartet.

Kevin is also active in many other areas of composition. In 2006 he wrote the score to the theatre musical *Box Office*, which was staged seven times at the Tarragon Theatre as part of the 2006 Toronto Fringe Festival. In 2007 he composed the score for a professional video game for Groove Games based on the movie *300*. He has written music for over a dozen films, including the feature documentary *UFOs: A Secret History*, which aired on the History Channel in 2008. Recently, he co-wrote the full-length orchestral score (with Canadian composer Ronald Royer) to *Gooby*, a Canadian children's feature film starring Eugene Levy and Robbie Coltrane.

In 2007 Kevin co-founded the Sneak Peek Orchestra with conductor Victor Cheng. Composed primarily of student musicians from the University of

Toronto, the orchestra performed his Violin Concerto with soloist Alexa Wilks. Kevin lives in Toronto and is currently pursuing his doctorate degree in music composition at the University of Toronto under the supervision of Christos Hatzis.

CLAUDE DEBUSSY (1862-1918)

Trios Nocturnes

One of the landmarks of musical Impressionism, Debussy's *Trios Nocturnes* is his main orchestral work from the 1890s. The triptych had a long gestation and started life as *Trois scènes au crépuscule* ("Twilight Scenes"), a title derived from a series of ten poems, often in free verse, by his friend the symbolist poet Henri de Régnier. Debussy reported this as "almost complete" in 1892. The score, however, has never come to light and, by 1894, with the String Quartet and the *Prélude à l'après-midi d'un faune* recently introduced to the public, the music had metamorphosed into an intermediate version. This, also lost, was given a title that's, maybe, a little hard to imagine - "Three Nocturnes, for violin and orchestra," - a sort of concerto, intended for the violinist Eugène Ysaÿe. "It is an experiment with the different combinations that can be obtained from one colour," Debussy explained; "like a study in grey in painting." By 1897, he had arrived at the final form of the work, for symphony orchestra, but with the addition of wordless women's voices in the third movement, to sing the song of the Sirens. Whether Debussy was following through on his already stated visual representation is impossible to tell. But the final score is rich in descriptive elements. "The title *Nocturnes* should be taken in a more general and above all decorative sense," he wrote, distancing his *Nocturnes* from those of, say, Chopin. "It doesn't relate to the normal form of the Nocturne, but more to what the term implies in the way of impressions and special effects of light."

The description aligns Debussy's score alongside the work of the Impressionist painters and both Turner and Whistler. The American-born Whistler had, significantly, titled a number of his well-known paintings "Nocturne." And the program notes, which Debussy is believed to have written for the December 1900 first performance of two of the *Nocturnes*, positions the work even closer to the ideals of Whistler. The first movement *Nuages* ("Clouds") "paints a vast, mysterious cloudscape, its outlines constantly changing, coloured in tones of grey lightly tinged with white," the notes state, echoing Debussy's thoughts of seven years earlier. Frequently secretive about the origins of his music, Debussy also told his friend the lawyer Paul Poujaud that the idea for the music first came to him while crossing the Seine, seeing thunder-clouds from the bridge and hearing the horn of a passing ship. These fleeting impressions mingle in the languorous succession of string chords and melancholy chromatic theme on the *cor anglais* with which the movement opens. What follows is one of the most subtle and restrained examples of musical Impressionism.

In contrast, *Fêtes* ("Festivals") opens with shimmering, brilliant colours. It's "a vibrating, dancing rhythm," in Debussy's words, "with sudden flashes of light." This exuberant scherzo has a passing procession, "a dazzling and chimerical vision," by way of trio. *Sirènes* ("Sirens") then summons up the mysterious siren-song of classical myth. Water imagery, a Debussy specialty, depicts the sea and its countless rhythms. Debussy limits his palette by suppressing trombones, tuba and percussion, but adds the supple colour of the women's voices, used instrumentally. Repeated trumpet motifs recall the opening movement of *La mer*, and, towards the end, the *cor anglais* theme from *Nuages* reappears.

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Biographies



Born in 1966, **Alain Trudel** has established himself internationally as a truly remarkable musician. Principal Conductor of the CBC Radio Orchestra, Principal Guest Conductor of the Victoria Symphony

Orchestra Alain Trudel is also Music director and conductor of l'orchestre symphonique de Laval.

In addition, Alain Trudel serves as Artistic Advisor to the Manitoba Chamber Orchestra through

the 2008-09 season. Alain Trudel was unanimously named Conductor of the Toronto Symphony Youth Orchestra in 2004, a position that brings him great pride and joy. On top of his projects with those orchestras, Trudel also participates in a number of exciting artistic projects around his native Canada and abroad.

In September 2008 Trudel conducted the Toronto Symphony Orchestra on their Ontario tour (their 4th tour together). He also conducted Mendelssohn's *Reformation* Symphony in the TSO's main series in Roy Thomson Hall. In the

same month, he led the CBC orchestra in the 100th anniversary of the University of British Columbia with Ben Heppner. The concert also featured a new work for chorus and orchestra by Steven Chapman.

A frequent guest of the National Arts Centre Orchestra, Trudel conducted in their 2008 summer festival, their Young Audience series and will conduct in the eXpressions series in the Spring of 2009.

This season he will conduct the final round and Gala Concert of the Montreal International Music Competition, and conduct Gustav Mahler's 2nd Symphony for the 30th anniversary of the Scotia Festival on June 14. In the summer of 2009, he will be the conductor of the National Youth Orchestra of Canada, conducting Stravinsky's *The Rite of Spring* and Mahler's 6th Symphony.

Recently Trudel was awarded the 2007 Heinz Unger Prize, the only conducting prize awarded in Canada.

In October 2007 he successfully replaced Maestro Andrew Davis, at the last minute, conducting Beethoven's *Eroica* Symphony with the Toronto Symphony Orchestra.

In the spring of 2008 Trudel made his conducting debut with l'Atelier lyrique de l'Opéra de Montréal in "L'heure espagnole" by Maurice Ravel and "Il Segreto di Susanna" by Ermanno Wolf-Ferrari, in his own orchestrations.

Beyond the borders of Canada, he has conducted the City Chamber Orchestra of Hong Kong, the Orquestra Sinfonica de Guatemala, The Tokyo Metropolitan Chamber Orchestra, the Northern Sinfonia in the UK, and several others. In May 09 Trudel will make his conducting début in Russia with the St. Petersburg Symphony Orchestra. Trudel will also conduct the Albanian Radio-Television Orchestra.

In Canada, Trudel has been invited and re-invited to conduct numerous orchestras including, the Toronto Symphony Orchestra, the Vancouver Symphony Orchestra, the Victoria Symphony Orchestra, the National Arts Center Orchestra, Les Violons du Roy, Orchestra London, L'Orchestre Métropolitain du Grand Montreal, the Hamilton Philharmonic, the Manitoba Chamber Orchestra, Symphony Nova Scotia and the Kitchener-Waterloo Symphony, Edmonton Symphony, Calgary Philharmonic. In addition he has conducted in several special contexts including leading Les Violons du Roy in a live recording at the Montreal International Jazz Festival and l'orchestre symphonique de Laval in a concert tribute to the Québec pop group Harmonium at the "Mondial Choral" for more than 120,000 people.



A talented and versatile musician, **Jamie Drake** has been playing percussion and drumset for over 12 years. He received his Bachelor of Music in Performance from the University of Toronto

(studying with Russell Hartenberger, Robin Engelman, Beverley Johnston and John Rudolph) and his Master of Music from the San Francisco Conservatory of Music, studying with Jack Van Geem. He also received an ARCT Diploma in piano performance from the Royal Conservatory of Music. He is currently pursuing a Doctor of Musical Arts in Percussion Performance at the University of Toronto.

Jamie has been the winner of numerous awards and competitions, including the Avedis Zildjian Scholarship, the University of Toronto Concerto Competition, and the SFCM Honours Award. He has performed Steve Reich's *Drumming* with NEXUS at the Percussive Arts Society International Convention, and the world premiere of Elinor Armer's *Ringling In* at the Gala Opening of the Osher Salon and the San Francisco Conservatory of Music's new building. As Timpanist/Percussionist for the 2007 Scotia Festival of Music, he premiered two new works by Canadian composer Christos Hatzis, broadcast live on CBC. He has been selected twice as a member of the Toronto Summer Music Festival, where he was assistant to the members of NEXUS.

Jamie performs frequently with orchestras, choirs, world music groups, jazz ensembles and big bands in Toronto. He also has extensive music theatre experience; he has played drum/percussion parts for such shows as *The Merry Widow*, *Jesus Christ Superstar* and *High School Musical*. He wrote and performed the percussion book in the 2006 Toronto Fringe Show *Box Office - The Musical*, prompting one reviewer to comment, "The ONLY high point to the evening was the fantastic percussionist."

Jamie is a member of several chamber ensembles that have brought him much acclaim and taken him across the country. His percussion quartet TorQ most recently performed the world premiere of David Gillingham's *Concertino for Four Percussion and Orchestra* with the Mississauga Symphony to a resounding standing ovation. Quicksilver, a flute and percussion ensemble, performed the final concert of the Richard Bradshaw Amphitheatre Series at the Four Seasons Centre for the Performing Arts, and presented the world premiere of another of Hatzis' latest compositions, *Afterthoughts 2*. As part of the contemporary music group Muskox, he is constantly stretching the boundaries between jazz, classical and free improvisation.

Jamie is pleased to endorse Yamaha Canada Percussion.

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Nathan Chia
Joyce Kim
Luri Lee
Jennifer Melvin
Takayo Noguchi
Eros Tang
Monica Westerholm
Jane Yang, *Concertmaster* -
Wagner, Debussy

Violin II

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Adriana Arcila Tascon
Katherine Avery
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James Kruspe, *principal*
Oriana Leman
Aviva Lufer
Colin Repas
Natasha Rollings

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Louisa Cornacchia
Megan Gilsenan
Dongmin Kim, *co-principal*
Inhye Park
Anne Prevost
Sarah Torrance
Emma Vachon-Tweney
Robin Wenglewick
Elaine Yang

Cello

Amahl Arulanandam
Andrew Ascenzo, *co-principal*
Brenton Chan
Jason Eui-Sung Cho
Cydney Grogan
Bryan Holt, *co-principal*
Christopher Hwang, *co-principal*
Eriona Jaupi
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Michael Brough
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Samantha McLellan, *co-principal*

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Roseen Giles, *piccolo*
Anna Kolosowski
Sara Moorhouse, *piccolo*

Oboe

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Brian Graiser
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